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2. It facilitates the understanding of compositional problems with all the delicate adjustments of forms to space which they involve.

3. A more intimate acquaintance is gained with the expressive language of art, and the foundation is laid for the appreciation of "quality" so that in the final analysis one should be able not only to distinguish the line of this or that painter, but also "la ligne vivante" which characterizes great art.

Laboratory work is essentially a means to an end. For the student with artistic ability it can never become a substitute for real studio practice. But once initiated into this new world in which the senses play so large a part, the student experiences keen enjoyment, "and if perchance through this use of brush or pencil or modeling tool he finds awakening in himself a new interest in drawing or modeling not merely as an instrument by which to become better acquainted with the great artists, but also as an expressive medium of his own personality—what harm?"

SATURDAY, APRIL 7, 8:45-9:45 A. M.

Visit to Rookwood Pottery.

10:00 A. M.

Art Academy, Eden Park

Address of Welcome;

JAMES H. GEST, *Director Cincinnati Museum Association.*

A Discussion of the Function and Value of the Outline or Syllabus
In Teaching the History of Art.

ALFRED V. CHURCHILL, *Smith.*

I have been asked to speak on the use of syllabi and outlines, that is, the manifolded or printed outlines placed in the hands of individual students. I am not in position to do anything other than to describe my own experience and practice, but it is possible that something may be gained through free exchange of ideas concerning these and various other matters, and I am glad to open the subject in this way.

The outline which would seem to me most serviceable for introductory courses, differs from the generally accepted type. It is not, properly speaking, a "syllabus of lectures." It includes indeed a certain amount of material contained in the lectures, but it contains a still larger amount which is covered in the readings and research.

The real purpose of the outline is to present the course as a whole, in all its essential features. It forms an independent statement of the course in its entirety.

The outline is like a string for beads—or say rather a vertebral column, which supports and unites the members. The outline props up the course and brings together the lectures and the readings (the latter necessarily somewhat fragmentary, I find), shaping all the work into a single whole.

Such an outline would include, for the sake of proportion and completeness, somewhat *more subject matter than can be dealt with in one year*. It is hoped that the art study begun in college will continue through life, and that the outline, as well as the lecture notes and abstracts of readings, will be useful for further reading, for teaching, or perhaps for European travel. The class studies the whole outline, of course, but the teacher uses discretion in excusing students from "responsibility" for certain topics.

Acceding to the request of our president, I herewith submit specimens of my own efforts in outline making. The results are as little satisfactory as most of our strivings in the realm of the ideal. My willingness to sacrifice my natural feeling in this matter rests on the hope that next year there may be a general exchange, in this Association, of all available matter of this kind.

There are one or two points in connection with the samples herewith submitted that perhaps ought

to be explained:—1. The outline is *printed on one side only*. This is simply for the student's convenience in pasting in the notebook. 2. It is *illustrated*. Each important point made, or principle laid down, and each chief work of art studied in the course, is referred to by the catalog number of a reproduction from the "University Prints." In this way the student may be asked for a considerable amount of definite work at home, quite aside from his reading.

In closing it may be remarked that some instructors object to an outline on principle because it "steals your thunder." I have been at pains to avoid descriptions, detailed analyses, picturesque illustrations, anecdotes and biographical material. "The things the teacher would like to say" are not put into the outline. The essentials are presented in concentrated form, with a certain calculated bareness of statement. And yet, I have tried hard to make the outline readable, and even interesting to those who are seriously studying the subject.

Perhaps the outline contains more historical material than one would expect; teachers have sometimes asked why I put in so much. The answer is, "*To save time for art.*" One of the maladies of the modern class room is the absence of the feeling of leisure. By presenting our subject with proportion and completeness in outline, the teacher is left a certain degree of liberty, and a little time, *to clinch the essential point; to explain the point that is hard to understand; and to "say the interesting thing."*

The interesting example of a syllabus presented and distributed by Mr. Churchill is unfortunately too long to be printed here.

The Hunter-Artists of the Old Stone Age.

PHILIP VAN NESS MYERS.

During the last twenty years two important chapters have been added to the prehistoric story of man.